



Music at Convocation Hall

Music at Convocation Hall I

William H Street, saxophone
Roger Admiral, piano

Sunday, September 17, 2006

2:15 pm *Pre-Concert Introduction*

by **Jean-Marie Londeix**

Translated by **Anna Street**

Main floor, Convocation Hall

3:00 pm *Concert*



**Arts Building
University of Alberta**



UNIVERSITY OF
ALBERTA

Program

Sonate Bucolique (1964)	Henri Sauget
Eglogue	(1901-1989)
Chanson Champêtre	
Rondeau Pastoral	

The Noise of Carpet (2005)	Scott Edward Godin
	(b. 1970)

L'Age d'Or from Le Chevalier Errant (1935)	Jacques Ibert
	(1890-1962)

Sonate, Op 15 (1959)	Pierre-Philippe Bauzin
Allegro moderato	(1933-2005)
Vif et léger	
Adage	
Allegro vivo	

Music for Alto Saxophone and Piano (2006)	Howard Bashaw
Zing	(b. 1957)
Steps against	
Interlude OPP.	
Screens	
Interlude OPP. 2	
Riftroll	

Commissioned through the Alberta Foundation for the Arts

Program Notes

Henri Sauguet was born in Bordeaux 18 May, 1901. From an early age, he dedicated himself to piano, voice and organ studies. The First World War kept him from entering the *Conservatoire*. Nevertheless, with Louis Emi and Jean-Marcel Lizotte, he founded in Bordeaux the '*Groupe des Trois*', which mounted their first concert in 1920. Invited to Paris by Darius Milhaud, he became associated with the *Groupe des Six* and he frequented the company of Erik Satie. He had Canteloube as a teacher, and he became a disciple of Koechlin. He was part of the initial group '*L'Ecole d'Arcueil*' and he quickly made a name for himself in the capital. In 1927, arrived the consecration when Diaghilev commissioned from him a ballet, *La Chatte*, premiered in Monte-Carlo with Serge Lifar.

From there he received numerous repeat commissions, but it was in 1945 when he received international fame with another ballet, *Les Forains*, which toured the world. He was renowned in all of Paris for his wit, his humor, his talents as a performer, his kindness and faithfulness to his friends. He held a number of official roles as an advocate of music and composers in the SACD, la SACEM, la SDRM etc... In 1976, he was elected to the *Academie des Beaux-Arts*.

Touching on virtually every musical genre, his work includes opera, orchestral music, chamber music and the song, but also music for film, theatre, radio and television. He composed until 1987. He died in Paris in 1989.

—William H Street

The *Sonate Bucolique* was composed in 1964. It has a natural, improvisatory feeling that helps to evoke a pastoral atmosphere. The form of each movement seems to be a whimsical mosaic of different ideas. The piece begins with piano figurations, which return throughout the first movement. Virtuosity, rhythmic complexity, and frequent changes in meter give the impression that the music is being improvised as it goes along.

Throughout the entire piece, strong dissonances are heard when both instruments present different musical ideas simultaneously. This is especially audible in the opening section of the second movement, which is marked *Allegretto ritmico e rustica*. Its rustic nature is immediately apparent in the jocular dialogue between the two instruments, and their bizarrely disjointed relationship. There is a mixture of lyrical tunes and improvisatory figurations, similar to the first movement.

The finale is a *Rondo Pastoral*, which also opens with improvisatory sounding motives. Its mischievous figurations and chromatic passagework sparkle with a natural creative energy. However, this is interrupted by a slow, dream-like section evoking expansive, tranquil images that fit with the pastoral atmosphere of the rest of the piece. Although a lilting saxophone melody briefly provides a lively mood, the movement ends with a dream-like ascent as the music fades.

—Emily Grieve

Godin, Scott Edward (b. July 27, 1970, Brooks, Alberta) is a Canadian composer of chamber works that have been performed in Europe and North America. Mr. Godin began private piano studies at the age of five and later studied with Helmut Brauss, with whom he earned his BMus in piano performance in 1993 (he also studied composition with Malcolm Forsyth and Garth Hobden). He then studied piano with Paul Badura-Skoda in Vienna in 1993-94 and, while there, attended classes with Peter Burwik, Friedrich Cerha and Erich Urbanner. He studied composition with Howard Bashaw and Malcolm Forsyth and music theory with Henry Klumpenhouwer at the University of Alberta in Edmonton from 1994-96 and there received his MMus. He finished his composition studies with John Rea at McGill University in Montreal in 2002, where he earned his DMus, on the J.W. McConnel McGill Major Fellowship. He also attended the International Young Composers Meeting in Apeldoorn in 1998.

His honors include two Serge Garant Awards for chamber music in the Competition for Young Composers (1996, 1998), a prize from German Radio in the NRW Symposium in Wesel (1997) and the Julius Schloss Memorial Award in music (1998). His more recent awards include two prizes in the SOCAN Competition for Young Composers (Third Prize, 1998; Second Prize, 2000) and Third Prize in the CBC Competition for Young Composers (1999) and a finalist in the Gaudeamus competition (1999). Mr. Godin is also active as co-director of ensemble kore in Montreal. As a pianist, he has performed at the in Canada and Poland, notably annually at the Edmonton New Music Festival since 1994.

The Noise of Carpet (2005)

The composition does not have an identifiable form, hinting on a variety of possible developmental directions but never committing to any. The title seems to have deep meaning but is not immediate or apparent, perhaps evoking a similar thought process as a Zen koan. The composition asks more questions than it answers; at the point where you think you have figured it out is where you have probably stopped listening...

On a technical side, the piece follows a continuously evolving saxophone line. The piano part acts as an accompaniment, moving through a series of chordal and/or textural changes. Points of consonance (or more appropriately, increased consonance) are approached logically but immediately abandoned, causing the listener to question how the music arrived there in the first place.

The ending of the composition is an emotional release, although perhaps just as frustrating; it seems to have no connection to the preceding material, and the repeated piano chords do not allow a sufficient break of tension. The last utterances on the saxophone and piano evoke earlier sections of the piece, and are perhaps more confusing as an ending than rewarding: a moment of formal coherence at this point in the composition?

This piece is written for and dedicated to William Street and Roger Admiral.

—Scott Godin

Jacques Ibert (1890-1962)

Jacques Ibert (1890-1962) perceived his music as always clear, clean, and sensitive with a dash of humor and, above all, especially well proportioned. The *chevalier errant* or Errant Knight is an epic ballet, (based on *Don Quixote*), which also exists in an orchestral suite from 1935-36. The version for saxophone is an extract from this suite. Ibert was a leader in French music - director of the *Academie de France in Rome* from 1937-1960 excluding the war years, and an administrator of the Paris Opera from 1955-1956 - he was also elected to the prestigious *Institut de France* in 1956. He wrote his famous *Concerto for Flute* in 1934 and his *Concertino da camera for saxophone and 11 instruments* in 1935.

—William H Street

Pierre-Philippe Bauzin

Born in Saint-Emilion (Gironde) April 12 1933, he began the study of piano at 5 years, at 10 years he began playing the organ and at 11 years of age the study of harmony. At 12 years, he was appointed (as a result of a competition) permanent organist of the church Saint Pierre de Bordeaux (3 keyboards, 54 stops). At 14 years, he obtained the 1st Prize of piano (with the *Sonate funèbre* by Chopin) as well as his 1st Prize in harmony at the *Conservatoire de musique de Bordeaux*. Three months later, he was admitted to the class of piano and harmony at the *Conservatoire National Supérieur de Musique de Paris*, where he received several prizes. At 16 years, he became the organist of the organ at the church of *Notre Dame de Lourdes* in *Chaville (Seine et Oise)* and began his official duties as a choral director.

—William H Street

Howard Bashaw

Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the *Université Canadienne en France*. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea. Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the *Société de musique contemporaine du Québec*, the Edmonton Symphony Orchestra with the Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu*). Selected by performers, his piano music has occurred in both national and international piano performance competitions. Recordings include: **Form Archimage** (2004, various artists, Arktos recordings, SRI Canada); **BASHAW** double CD (2000, various artists, Arktos recordings, SRI Canada); *Counter-Linear Continua* and *Serein on Rollin' down #1* (Land's End Chamber Ensemble, 2005, Dark Matter Productions) *Eolian Braid* on Traffic (Hammerhead Consort, 1999, Arktos Recordings, SRI Canada); and *Horos* on Electric Counterpoint (1994, Artelier Music, Cologne).

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. With help from the Johann Strauss Foundation he also studied Lied-duo at the Mozarteum in Salzburg. Roger coaches the contemporary chamber music class “contempo” and performs regularly in Duo Kovalis with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded hélíosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.

Upcoming Events

October

1 Sunday, 3:00 pm

Music Alumni in Concert
Reunion 2006

Admission: \$10/stud/sen, \$15/adult
For information, contact Jamie Burns
at jamie.m.burns@gmail.com

2 Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

11 Wednesday, 8:00 pm

University of Alberta Orchestral Winds
Angela Schroeder, Director
Admission: \$10/stud/sen, \$15/adult

13 Friday, 8:00 pm

World Music Concert
Latin Music
Admission: \$10/stud/sen, \$15/adult
Co-sponsors: FolkwaysAlive!, Modern
Languages and Cultural Studies
For information, call 492-0274

14 Saturday, 8:00 pm

Visiting Artists Concert
Ensemble Contemporain de Montréal
Admission: \$15/stud/sen, \$20/adult
For information, call 492-0601

15 Sunday, 3:00 pm

Music at Convocation Hall II
Russell Whitehead, trumpet
Ryan Frizzell, trumpet
Nancy Stepney, trumpet
Allene Hackleman, horn
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Scott Whetham, tuba
Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story:
Leonard Bernstein, arr. Jale Gale
Admission: \$15/stud/sen, \$20/adult

15 Sunday, 8:00 pm

University of Alberta Academy Strings
Aaron Au, Conductor
Admission: \$10/stud/sen, \$15/adult

16 Monday, 12:00 pm

Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

23 Monday, 8:00 pm

University of Alberta/Grant MacEwan
College Jazz Bands
Tom Dust and Raymond Baril,
Directors
An Evening of Big Band Jazz
Admission: \$10/stud/sen, \$15/adult



Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).